

PRAGMATIC LEVEL ANALYSIS OF 'AKU' BY CHAIRIL ANWAR POETRY TRANSLATION

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Abstract

This study examines the poem translation of 'Aku' by Chairil Anwar into 'Me' translated by Burton Raffel. 'Aku' was written in 1943, while the translation was done years later in 1970. Poetry translation can be a challenging yet exciting field to discuss. This study investigates the pragmatic level and the strategy used in translating the poem. While translating poetry, one must understand the implied and inferred meaning of the poet. Thus, the translation must also be able to provide the same image as the original. This study employed a descriptive-qualitative study and applied the analysis of Nida and Taber's (1974) translation strategy. The result shows that pragmatic devices such as context, speech act, and maxim can be used to understand better the context, tone, and theme of the poetry. The analyses of the strategy are also conveyed to get the inferred meaning of both the original poet and translator. The translator uses sense-for-sense translation to grasp the same image on the target text. Although the translated work's diction, rhyme, and metaphor are not as depth as the original work, the translated work's emotion and sense can still be felt as the original work.

Keywords: *Poetry, Translation, Pragmatic, Strategy*

INTRODUCTION

The translation of a poem is one of the most exciting things to study over time. It is because the nature of translation is transferring with the same image and sense as it was in Source Language (Hereafter SL), while poetry is a type of literary work that belongs to the type of expressive text. Reiss even categorized the poem as the most expressive form of text (Reiss, 1989). Thus, the translator must know the lexical gaps between SL and the Target Language (henceforth TL) (Firdausi & Setiawan, 2022).

Although poem translation is considered not easy, we can still find the translation of the poem. However, the translation of the poem falls into an untranslatable or translatable

category because it concerns not only the form but also the meaning of the entire text (Hatim & Munday, 2004).

In poem translation, we pay attention to the intertextual and extratextual elements of the author's social and cultural elements (Prihantono, 2014). However, in translating literary works, incompatibility and disparity are often found between works in the SL and those in the TL.

The incompatibility problem in transmitting information from texts in Source Text to texts in Target Text is often related to differences in text typology and its social and culture. It includes elements such as history, ethics, values that exist in society, cultural concepts and perceptions, and others. Therefore, the clarity and sharpness of the translator in translating this type of literary work are indispensable to present the same picture in Target Text (TT) from Source Text (ST). The translation of literary work must be in a more profound sense of translation, which means it has to be able to transfer the literal meaning and the historical and social knowledge carried in the SL. Translators must consider the social, economic, political, cultural, and connotative aspects of translating literary works (James, 2002). In addition, the forms of idioms and metaphors must also be examined by the translator. In delivering translational text, the sense of ST must be acquired so the readers can understand the poem better. Pragmatic strategy in translating poems includes not only literal but a more profound sense, including the translator's domestic view of the translated work. Therefore, it is necessary to study poetry translation by considering its pragmatics aspect because it denotes the reader's perception and the relationship between the translated text and the extra-linguistic factors of the translated text (Newmark, 1988b). Thus, this study aims to investigate the inferred meaning and strategy by applying pragmatic analysis to the poem translation.

LITERATURE REVIEW

In translating literary works, translators must be able to convey cultural concepts from SL to TL without diminishing or eliminating the author's intended meaning. For example, poetry must be translated into poetry (Dharwadker, 2008). Poems are more challenging to translate than literary works (Isdiati, 2020). It is because literary work is viewed as the result of imagination, thoughts, experiences, and expressiveness (Imami et al., 2021). It is timeless, and each genre has its audience. In translating literary works, translation can connect oneself to a cultural, social, and critical perspective and stimulate creativity (Mohamed, 2016).

As an interpretive use of language, translation falls under the purview of relevance theory. As a text receiver, the translator must be equipped with the necessary contextual details to form a pivotal part of his assumption that typifies the premise upon which his interpretation of a specific utterance is essentially founded. The translator, on the other hand, as a text producer, should create a target text that is deemed relevant to the target reader, taking into account the target reader's context and knowledge (Alwazna, 2017). Poetry, translation, and poetry translation frequently lead to various interpretations for their characteristics. Poetic features such as phonology, syntax, and pragmatics contribute to various interpretations. While translation includes "human and textual actors' cognition, discourse, and action in the physical and social environment." (Jones et al., 2012).

Literature is distinguished by its evocative use of language; even when a literary writer uses ordinary words and structures, the result is crafted and deliberate (El-Samir & Ali, 2015). Literary pragmatics is a new interdisciplinary branch of pragmatics and literature studies, and many researchers have broadened their horizons by studying poetry (Yan, 2018). Poems are pragmatically poignant in addition to being phonological and syntactical. This poignancy reveals translation errors that are difficult to assess. Poems convey more of the poet's intended than direct messages and are undeniably powerful (Pallavi & Mojibur, 2018).

Newmark (1988b) proposed pragmatic translation in which pragmatism is looking into the readership view of translation more profoundly and considering the extra-linguistic factors, such as the audience's background in it. The aspects of pragmatic translation include readership, syntax, word order and stress, and metaphor (Newmark, 1988b).

Pragmatic is "a way of investigating how sense can be made of certain texts even when, from a semantic viewpoint, the text seems either incomplete or to have a different meaning to what is intended." (Moore in Pallavi & Mojibur, 2018). Based on the context and language used, as a result, an examination of the pragmatic level is required. The pragmatic theory can only function in translation with a text act theory because both translators and theorists must find and fully comprehend the intended effects of original texts and target texts to recreate, discuss, and analyze them (Morini, 2013).

A brief introduction of the poem is given for the readers to understand the context and theme of the study. 'Aku' is a poem by Chairil Anwar written in 1943. Burton Raffel translated the poem into English and published it in Burton Raffel's 1970 book "The Complete Poetry and Prose of Chairil Anwar." Chairil Anwar is an Indonesian poet whose name is still remembered even today. Even studies and discussions on his works are still massively found today. 'Aku' is one of Chairil Anwar's most famous works. 'Aku' tells of the persistence and spirit of struggle to free oneself from colonization and of someone's fighting spirit to fight for his rights without harming others. The poem is about struggle, looking at the year of the poem's creation, 1943, during which Indonesia was still under Japanese occupation. Chairil Anwar was also known as an independence fighter who, with his verse, was undaunted by anti-colonial resistance. The poem consists of 7 stanzas, each consisting of at least one line and a maximum of three lines.

The previous study was done by Prafitasari, Nababan, and Santosa (2019) titled 'An Analysis of Translation Technique and Translation Quality in Poem Book Entitled Love & Misadventure.' This paper analyzed 30 poems. The analysis shows that the translation technique used by the translator is mainly established, and the translation quality assessment shows that the translations are accurate. Furthermore, the study shows that the techniques positively impact and are easily understood (Prafitasari et al., 2019).

The next is the study by Khair, Suwarno, and Arono (2018) titled Translation Analysis of Student's Work (Study of Poetry Translation). The research is conducted by analyzing students' work and seeing their capability to translate literary work, poetry. The research found that most students can apply the translation technique to the poem translation (Khair et al., 2018).

Following the preceding, Sari and Zamzani (2020) titled 'An Analysis of Translation Strategies of Honorific Term in the Film, The Boss Baby.' The study examined the translation strategy of the honorific term in the movie. They tried to analyze the honorific

term in 'The Boss Baby' movie and see how honorific terminologies are used throughout the movie. Movie or film translation is also complex because it looks at the moving image and, at the same time, its utterance and subtitle. It is found that the most used translation strategy in the movie is literal, and the most minor used is transposition (Sari & Zamzani, 2020).

Thus, the study by Sidabutar and Napitupulu (2019) titled 'Translation Procedure of English Poetry into Bahasa Indonesia' examines student translation on how they tried translating poetry from English to Bahasa Indonesia. The study found that the translation is primarily word-for-word (Sidabutar et al., 2019).

The current study is different from the previous studies because this study aims to analyze the pragmatic levels of the poem and the strategy used by the translator in translating the poem. Pragmatic level analysis in poem translation is seen as necessary. After all, it can grasp the deeper intended meaning of the translation because it considers the readership view rather than the authorship-concerned view (Abulhassan, 2011; Morini, 2013; Newmark, 1988a). Therefore, Nida and Taber's (1974) strategies are employed in analyzing the poem. In addition, Pragmatics theories on context, speech acts, and maxims (Horn & Ward, 2008) are applied to better understand the poem's theme and context.

METHODOLOGY

This study applied descriptive-qualitative methodology. Descriptive qualitative research explains phenomena that do not require quantitative measurement (Seixas et al., 2018). The descriptive qualitative is done by looking at the subjective perspective in that the collected data was in the form of words rather than numbers (Kim et al., 2017). The data in this paper was gathered by reading the ST and comparing it to the TT, categorizing it into pragmatic contexts: coherence, physical, linguistics, social, epistemic, speech act, locutionary act, illocutionary act, perlocutionary act, direct speech, the maxim of quality, the maxim of quantity, the maxim of relevance, and the maxim of manner, and analyzing the strategy using Nida and Taber's (1974) theory. After that, the data were compared between the original and the translated work using Nida and Taber's (1974) strategy consideration and Newmark's (1988b) pragmatism in translation theory. After the data is compared, the data then are categorized into several pragmatic devices such as locutionary act, illocutionary act, perlocutionary act, and direct speech based on Horn and Ward (2008). Thus, the table for categorizing the pragmatic devices is derived from Pallavi and Mojibur (2018).

FINDINGS AND DISCUSSION

Before heading to the discussion of the findings, the translator's background is explained. The translator of the poem is Burton Raffel. He is not Indonesian, and therefore we can conclude that he does not have the same historical background as a native Indonesian. Therefore, Burton Raffel's translation is fascinating to examine because we can see how poetry is rich in literary and cultural nuances when translated by people who do not have the same historical background as the source language speakers. Also, we can see if Burton Raffel's translation can present the same aesthetic nuance as the original text. Thus, following analysis of the translation methods by Burton Raffel. The original and translated poem is given in the following to give a better understanding.

"Aku"

(Chairil Anwar)

Kalau sampai waktuku
'Ku mau tak seorang 'kan merayu
Tidak juga kau

Tak perlu sedu sedan itu

Aku ini binatang jalang
Dari kumpulannya terbuang

Biar peluru menembus kulitku
Aku tetap meradang menerjang

Luka dan bisa kubawa berlari
Berlari
Hingga hilang pedih perih

Dan Aku akan lebih tidak peduli

Aku mau hidup seribu tahun lagi

"Me"

(Translated by Burton Raffel)

When my time comes
I want to hear no one's cries
Nor yours either

Away with all who cry!

Here I am, a wild beast
Driven out of the herd

Bullets may pierce my skin
But I'll keep on

Carrying forward my wounds and my pain, attacking,
Attacking
Until suffering disappears
And I won't care anymore

To better analyze the pragmatics view of poem translation, a comparison of original and translated poems is shown in Table 1.

Table 1. Compare and Contrast of Original and Translated Poem

Original Poem	Translated Poem
Coherence	
It is connected to the theme as previously explained, and each stanza flows smoothly, although many symbolisms exist.	The sense-for-sense translation is employed. Some literal translations are found to comply with the poem's nature.
Physical Context	
The poem does not have any tenses which indicate the time because Bahasa Indonesia has no such things, and the exact time is not told using any signal words.	The poem uses present tenses, which indicate the present time; however, no signal words are found to indicate the exact time.
Linguistic Context	
The subject of each stanza is 'aku' (first person pronoun)	The subject used in each stanza is 'I' (first person pronoun) with a present tense applied
Social Context	
The lines are symbolically and beautifully written to cover the original meaning of the poem. The theme of the poem is the independence fight.	The lines are more straightforward than the ones in the original. However, the poem retains its beauty because the translation is done carefully and closely relating the original.
Epistemic Context	
The sentences speak about the poet's philosophy on independence fight and the fight against colonialism. Words present the never-ending symbolisms: ' <i>merayu</i> ,' ' <i>binatang jalang</i> ,' and ' <i>sedu sedan</i> .'	The theme of the independence fight needs to be clarified to be seen. In comparison, the translated poem is more telling about suffering in general.
Speech Act	
Locutionary Act	
The sentences are semantically meaningful. The sentence structure of Bahasa Indonesia in the first stanza is free (do not follow the S+V+O+C). Aku (S) + ini (N) + binatang jalang (N) Aku (S) + tetap (Adj) + meradang dan menerjang (V)	The sentences follow the subject agreement rules in English S+V+O/S+V+C I (S) + want (V) + to hear no one's cries (O) Bullets (S) + may (V) + pierce my skin (C) I (S) + won't (V) + care anymore (C)
Illocutionary Act	
It describes the painful and emotional state of the poet. The phrases to describe suffering and pain are described clearly and emotively.	The sentences describe the suffering that the poet is going through without much emotive feeling involved.
Perlocutionary Act	
The sentences make the hearer aware of the deadly truths about how painful the fight for independence is. In addition, the sentences use many metaphors to convey a deeper meaning of the poem.	The sentence does not affect both positive and negative emotions. The sentences are more straightforward.
Direct Speeches	
The utterances are assertive though it has much symbolic meaning	The utterances are kept as close as how they were in the original poem
Maxim of Quality	
The poem uses much rhyming on the poem. For example, the sound 'u' is seen in the last lines of the first stanza.	The poem uses little rhyming. However, the rhyme sounds are also tried to be matched in some lines, such as 'n' on the skin and on.'
Maxim of Quantity	
Metaphors are used in the poem, such as ' <i>merayu</i> ,' ' <i>binatang jalang</i> ,' and ' <i>sedu sedan</i> .'	Metaphors are used but not as much as how it was in the original
Maxim of Relevance	
The utterances create a relevant mood in a fiery and hopeful tone because the poem is created as a form of protest against the reign of colonialism.	The translation is sense-to-sense. However, the tone is similar, although the 'fight' is less intense than the original poem.

Maxim of Manner	
Self-persona is present by the use of active sentence ' <i>aku ini binatang jalang</i> ', ' <i>aku tetap akan meradang dan menerjang</i> '	Self-persona is present in active sentences.

Source: Pallavi and Mojibur (2018)

The use of physical context in the analysis of poetry powerfully helps to convey the critical information of the poem as well as the theme. The inferences in Table 1 are given in the next paragraph.

The discussion on the analysis of compare and contrast is elaborated in the next paragraph. First, the compare and contrast have pragmatics contexts categorized into coherence, physical, linguistic, social, and epistemic contexts. Next, the speech act is also present. The use of speech acts includes locutionary act, illocutionary act, perlocutionary act, and direct speech (Horn & Ward, 2008). Finally, the kind of maxims is the maxim of quality, the maxim of quantity, the maxim of relevance, and the maxim of manner.

Both original and translated poems are coherent. Each line and stanza are connected. The difference is that the original poem does not divide the sentence into several lines. However, the translated poem decided to divide the sentence into several lines. It is because it relates to the context and metaphor explained in the context (Pallavi & Mojibur, 2018).

In the linguistic context, nouns and verbs are clear-cut concepts with intellectual abstraction and emotionally loaded qualities at the linguistic level. Nouns and verbs are used to help readers visualize the sentences. In the social context, the sentences speak about the fight for independence and against the colonizer. The sufferings are shown clearly by each word of the stanza. In the epistemic context, the poet refers to the philosophy of suffering and pain to get what he is fighting for; independence. The epistemic context is related to the social context explained in the previous paragraph.

In the speech acts, the translator's word choices within the locutionary, illocutionary, and perlocutionary are relatively simple but meaningful. However, the word choices can convey the inferred meaning of the original text. However, the depth of the metaphors needs to be applied in the poem translation. The maxim of quality shows that the original poem has a high level of rhyming. The rhymes are shown exactly almost at the end of every line. However, the translated work does not apply rhymes accordingly. The rhymes are found but less than how they are applied in each line of the original work. The quantity maxim shows what the metaphors are and compares them between the original and translated work. The maxims show how metaphors are used in both original and translated work. The style of the original poet and the translator may differ, but they can conceive the same meaning, although the depth of meaning of the original poem is incomparable.

To better understand the analysis, the translation strategy of the poem is given in Table 2 based on Nida and Taber (Nida & Taber, 1974).

Table 2. Strategy on Poem Translation

ST	TT	Strategy
Aku	Me	Literal
Kalau sampai waktuku 'Ku mau tak seorang 'kan merayu	<i>When my time comes</i> <i>I want to hear no one's cries</i>	Literal Amplification

Tidak juga kau	<i>Nor yours either</i>	Literal
Tak perlu sedu sedan itu	<i>Away with all who cry!</i>	Reduction, Amplification
Aku ini binatang jalang Dari kumpulannya terbuang	<i>Here I am, a wild beast Driven out of the herd</i>	Addition Literal
Biar peluru menembus kulitku Aku tetap meradang menerjang	<i>Bullets may pierce my skin But I'll keep on</i>	Literal Addition, Reduction
Luka dan bisa kubawa berlari Berlari Hingga hilang pedih perih	<i>Carrying forward my wounds and my pain, attacking Attacking Until suffering disappears</i>	Addition, Amplification Reduction
Dan Aku akan lebih tidak peduli	<i>And I won't care anymore</i>	Literal

Source: Nida and Taber (1974)

Combining pragmatics analysis and translation strategy, an explanation of the inferred meaning of the poem by looking at the metaphor, as what Newmark (1988b) stated on pragmatic translation, is given as follows:

ST: *Aku*

TT: Me

The title 'Aku,' which means 'I' in English, is translated as 'Me.' However, in English, the word 'me' is considered an object pronoun, but in this poem, 'me' is used as the subject. Before going further into the analysis, we must understand the meaning behind the choice of words by the translator. Historically speaking, Indonesian people were colonized for more than 300 years. Thus, this poem was written in 1943 during the colonial era in Indonesia. Looking back on history, the use of 'me' as the translation of 'aku' and not 'I' is to put the view of those being colonized and try to highlight their point of view as an 'object' of the colonizer.

Living under the shadow of colonizers, the people could not be free to do anything they wanted. They are only treated as an object to fulfill the colonizer's deed. The object 'me' is also used because this poem wants to voice the perspective of a 'victim' of the colonizers. Many people in Indonesia suffered during that time. The use of 'me' and not 'I' is seen to be more exact and accurate in picturing the condition of the people during that time. The hidden metaphors indicate the pragmatics level of poem translation by showing the maxim of quantity (Engelhardt et al., 2006). In applying the maxim of quantity, translators' understanding is required to gather the intended meaning (Morini, 2013). The analyses are in line with Engelhardt et al. and Morini's.

ST: *'Ku mau tak seorang 'kan merayu*

TT: I want to hear no one's cries

In the next stanza, the word 'merayu' is translated into 'cries'. Therefore, 'merayu' means appeal, persuade, and seduce. However, the translator chose the word 'cry.' The word 'merayu' refers to the fight against colonialism. The poem's subject is ready to die in the fight against the colonizers, signaled by the previous stanza, which tells if his time (to die) is about to come in the fight against the colonizers. The word 'merayu' is translated into 'cries,' which refers to the response that even if he were to die fighting the colonizer, he did not want anyone to prevent him not to die. The words appeal, persuade, and seduce

are not deep enough to describe the pain, so the translator uses the word 'cries' to further imply the meaning. Different vocabulary creates a 'creative' sense so that the translation is not merely based on word-for-word (Imami et al., 2021).

ST: *Tak perlu sedu sedan itu*

TT: Away with all who cry

In the following analysis, we have 'Tak perlu sedu sedan itu.' 'Sedu sedan' means that person is being desperately sad. However, the translation becomes 'cry!' which only implicates 'sadness.' However, behind the word 'cry' is an exclamation mark used to convey more emotions or emphasize something. The exclamation mark could also give the same emotive feeling of being desperately sad by using it as an emphasis toward the sadness.

ST: *Aku ini binatang jalang*

TT: Dari kumpulannya terbuang

Following the previous analysis, the next is 'Aku ini binatang jalang,' translated into 'Here I am, a wild beast.' The literal translation of binatang jalang is an untamed, wild animal. Thus, the translator translated it into a 'wild beast.' Related to the history behind this poem, the choice of the words 'wild beast' is used to express how savage the fight of the subject talked in the poem relating to the previous stanzas, which imply the fight between him and the colonizers.

ST: *Aku tetap meradang menerjang*

TT: But I'll keep on

Then on the stanza 'Aku tetap meradang menerjang' is translated into 'But I'll keep on'. In this part, a translation shift is present in which the words 'meradang menerjang' are deleted. However, the meaning is elaborated in the next stanza. 'meradang dan menerjang' means inflamed and crashed. Those words have a relation to wounds and pain. Therefore, the following line will be translated as 'Carrying forward my wounds and pain.' In the following line, 'Berlari' is amplified and translates to 'attacking.' The meaning of this 'attacking' is associated with the perceived 'my wounds and pain' and relates to the first line of the fourth stanza, which is considered to be a forward movement about something, so that the translation 'berlari' or running in English becomes 'attacking' which is also more appropriate than 'run' when considering the historical, metaphoric, and aesthetic that existed as a freedom fighter's struggle against colonial rule. By considering readers' backgrounds, translators pay attention to their readers' backgrounds so that the translation can be felt closer to the reader (Alwazna, 2017). The result of the analysis goes in line with Alwazna's theory.

ST: *Hingga hilang pedih perih*

TT: Until suffering disappears

Furthermore, on the line 'Hingga hilang pedih perih,' 'pedih perih' is translated into 'suffering.' It is because 'pedih perih' has the sense of such an incredible feeling of pain that if translated as 'sadness and pain' it is not enough because it does not cover metaphors and meanings related to the historical aspects of the poem. 'suffering' is described as a feeling that must be experienced in order to achieve the goal of independence and 'suffering' is considered more appropriate in use even though there is a reduction of two words to one word because the word 'suffer' has a higher meaning than 'pain.' The word 'suffer' was added with the suffix 'ing' in consideration of the pain experienced during the period and something that caused the victims to suffer for a certain period. To consider

the reader's social and historical condition, the translator includes the human's actual condition, physical and social environment (Jones et al., 2012).

Some lines are translated as literal because they can describe and convey the same information and aesthetic value without any modification to suit the target language (Pallavi & Mojibur, 2018) as 'Kalau sampai waktuku' to be 'When my time comes,' 'Dan aku akan lebih tidak peduli' to 'And I won't care anymore, and 'Aku mau hidup seribu tahun lagi' to be 'I want to live another thousand years.' Also, some have been translated literally but added poetic and aesthetic elements to it, such as 'tidak juga kau' becomes 'Nor yours either,' 'Dari kumpulannya terbang' to 'Driven out of the herd,' and 'Biar peluru menembus kulitku' to be 'Bullets may pierce my skin'.

The following metaphors can be seen only by considering the readership context or the Target Text (Newmark, 1988b). The translation of literary work can be done literally, as Pallavi and Mojibur (2018) proposed. However, we have to look deeper into the social and cultural background that the ST and TT bring together, as Newmark (1988b) proposed. To translate poetry, translators must look at and scrutinize the depth of the poetry by using a pragmatic strategy rather than a detailed view.

CONCLUSION

Poetry translation is a challenging thing to do. From the analysis, the translation of this poem is tricky for the translator. In addition to understanding the context of the poem that includes existing historical and cultural aspects, translators must also have poetic and aesthetic choices of words for the function and purpose of this expressive text to be achieved. Translators must also be able to adapt the SL and TL in order to have the same nuance. In translating the poem 'Aku' into 'Me,' the translator used a sense-for-sense translation.

Foreignization of the translation is also applied to create a better image in TL. Through pragmatic analysis, poetry translation can be analyzed to its full potential. Metaphors' agenda and the original poet's philosophy can easily be comprehended. Context, speech acts, and maxims are pragmatic devices that help understand the implied meaning and metaphor in the original and translated work. The translator has successfully translated and delivered the exact image of the original poem in the translated poem. However, the translation cannot be precise because of the differences in language, culture, and typology of each text. Thus, the poem translation is done well.

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